

1938

# Making Friends Under Ten

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BY SALLY

LOOKING back to the days of Queen Victoria and of the American Indians, looking out to the gypsies, to the Hawaiians, to the desert, and looking forward to the world's fairs this summer—that's what prints of the new season are doing.

Queen Victoria reigns in the wall paper prints—widely spaced nosegays on the new color backgrounds, squared off conventionalized flower patterns, medallions and floral stripes.

Symbolizing sun, moon, water and fire, prints have taken up the art of the native sons. The American Indians, colorful and symbolical have left much for the print designers' fanciful crayon.

The calicoes of gypsies will be put to good use. White and bright flowers, row on row have been coralled to match the vertical lines of the pleat and the V-neck zipper line and the horizontal of the shoulders, belt and sleeves. Little girl style is the modified dirndl with its puffed sleeves and squared up Bavarian flowers.

Polka dots sprinkled on a shirtwaist will be seen. Padded sleeves and a two-way collar make it especially feminine.

Widely spaced white stripes hide behind the all-around pleats of the black V-necked silk and lie chevron-wise on the bodice extending out into the full-topped short sleeves. There is an ascot tie above and a white striped belt.

The shirtwaist, with stitching on its notched lapels, breast pockets and buttoned-up-the-front line, has improved on the dot motive by adding white loops.

Modernized palm leaves, pineapples, surf on sand backgrounds whisper of Hawaii.

Tony Sarg's prints of the world's fairs are pictorial. Besides the naturalistic fairground scenes there is one "avenue of flags" and a multitude of trilons and perispheres.

Who ever thought of spring without color? This spring has plenty of it—fuschia, lime green, mimosa yellow, gray, cyclamen. Spices have their fling in color—cinnamon, ginger, paprika. From the desert come dull cactus green, yellow green, warm yellow, tawny orange, persimmon, sand and cloudless sky blue. With black, add chartreuse, fuschia and cyclamen.

Jackets—little jackets, boxy jackets, striped, bright and tweed jackets. Cardigans are square necked, round or V-necked. Boleros and Eton Jackets top those flared skirts. There is a fine-waled corduroy boxy two-third length campus coat—roomy pockets—in natural or fawn, lined in gay cotton plaid.



## Making Friends Under Ten

by Virginia Schweiker

ONE need not take courses in child psychology or spend time studying in order to make friends with and influence children. As sincerity is quite necessary in winning adult friends, so it is in making friends with children. Children readily detect any studied effort to please them and are perhaps among the first to notice sham or pretense, for their experiences have trained them to watch for the first signs of insincerity. Conversely, one should not be too stiff with them, for they are interesting individuals well worth knowing, though you may have to make the first few advances. Informality and sincerity are the two major points to remember in dealing with children.

A child should be treated as an individual with a definite personality. The adult, in speaking to him, should not act superior, but should make the child feel on a level with him. The conversation should be kept on a plane equal to the child's intelligence and he should not be insulted by gushing at everything he says. The first rule is "Don't ask questions." Tell him something. That is what you do to his mother. If you treat him differently he knows it is because he is a child, and no one likes to be treated like a child, even a person who actually is one.

How is your smile? Is it friendly and genuine or is it condescending and forced? Your smile will either win his confidence at first, or harden him to you, so that your "probation period" will be long.

The entrance of other older persons into the conversation presents a problem, for immediately you are apt to

break into, "I've just been talking to Johnny. He's quite a big boy now, isn't he? I can remember when he was a little mite of a fellow, but how he's grown! He's getting to look more like his father every day, isn't he?"

And don't start every conversation with, "Do you go to school now? What grade are you in? I'll bet you'll be glad when vacation comes, won't you?" The average child is not particularly interested in school. He'd much rather show you his rabbits and have you discuss their feeding habits with him.

The reason one should not begin the conversation with questions is that invariably they turn personal. You can gauge the tactfulness of a question by asking yourself, "Would I ask an adult I had just met such a question?" Then, don't ask him where he got his curls and if you may have one.

If you have the gift of story-telling, your career with children is made for nothing else will endear you to them so quickly. They will immediately climb trustfully into your lap and sit quietly and attentively.

Many people who otherwise get along famously with children make one great mistake. The child, interested in what he is saying and flattered to have the attention of an older person, will make a slip. The older person will laugh at him. He is offended and retires into his childish shell immediately. However, in a case of this kind, good breeding will permit just one course of action, no matter what the slip is—humorous, scandalous or shocking—a perfectly expressionless face, and no recognition that anything has happened.